

ONTARIO DEPARTMENT OF EDUCATION


ON 402
371.3331
089 DE/2

ONTARIO
SECONDARY
SCHOOL
RADIO
BROADCASTS

OCTOBER 1967

MAY 1968

PROGRAMS PRESENTED BY THE
ONTARIO DEPARTMENT OF EDUCATION
IN CO-OPERATION WITH THE
CANADIAN BROADCASTING CORPORATION



Digitized by the Internet Archive
in 2025 with funding from
University of Toronto

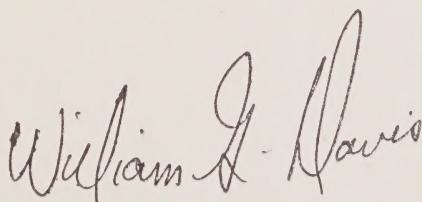
FOREWORD
from the
MINISTER

The School Radio Broadcasts are particularly significant in this year of Canada's Centennial. Students and teachers have been made more aware of *Man and his World* through Expo 67. The smallness and vastness of the world and the impact of modern technology are everywhere evident. Although radio is one of the new media which has been with us for some time, it enjoys a continuing popularity, particularly with our youth.

The daily half-hour broadcasts for the 1967-68 school year have again been prepared through the cooperation of the Departmental Radio Committee and the School and Youth Programming Branch of the Canadian Broadcasting Corporation.

Of particular significance is the Friday schedule which the CBC has produced on the recommendation of the Canadian Commission on School Broadcasting. The aim of this series is to develop a keen sense of citizenship in Canadian school children. By touching on a wide range of topics, it is hoped that it will expand and sustain our national pride in Canada as we move into our second century.

July 13, 1967

A handwritten signature in dark ink, reading "William G. Davis". The signature is fluid and cursive, with the first name "William" and last name "Davis" clearly legible, and "G." as a small initial between them.

MINISTER OF EDUCATION

Schedule of Secondary School Radio Broadcasts

Senior History (11) page 6

October 17, 24, 31,

November 7

Patterns In Hamlet (10-13) page 8

October 20, 27,

November 3, 10

French (12-13) page 13

November 14, 21, 28,

December 5, 12

Power of Words (11-13) page 14

November 17, 24,

December 1, 8, 15

Christmas Carols from Alberta page 19

December 22

Canadian Writers (9-10) page 19

January 12, 19, 26,

February 2, 9

Behind the News (9-10) page 24

February 16, 23,

March 1, 8, 15, 22, 29,

April 5

Behind the Man (9-10) page 25

February 16, 23,

March 1, 8

Geography (9) page 28

April 30,

May 7, 14, 21, 28

Suggestions for Radio Listening and Effective Utilization

A school broadcast is not a substitute for teaching, but is intended to supplement and enrich classroom work. In consultation with classroom teachers, authorities in the various subjects dealt with have prepared the programs listed in this manual. Their success depends on the way in which they are handled by the teacher and students in the classroom. There are no hard and fast rules for using a broadcast: the teacher is advised to experiment on the basis of the suggestions given here.

CONDITIONS OF LISTENING

Remember that there is such a thing as good and poor listening. Listening is a faculty which can be encouraged by suitable surroundings and improved by practice. The physical surroundings of a broadcast include the set-up of the classroom itself as well as the quality of the sound that comes out of the loud-speaker.

Listening in a school auditorium or in a corridor has been found by experience to be less satisfactory than listening in one's own classroom. Distractions of all kinds, especially noises from outside, should be avoided. Movement inside the classroom during the broadcast should be kept to a minimum.

The radio receiver should be checked beforehand to make certain that it is in good working order. It should have a loudspeaker of sufficient size, with adequate volume, to ensure classroom listening without strain or distortion. Tune in early to the station carrying the program and adjust the volume to suit the ears of all present both at the front and the back of the classroom.

BEFORE THE BROADCAST

This manual gives essential information about each series as well as a brief outline of the contents of each individual program. It is recommended that the teacher study the outlines before the program to gain a clearer idea of how it can be related to the current work of the class.

Before the broadcast begins, the teacher should display any available pictures, maps, or diagrams that are likely to help the pupils follow the program. New or difficult words or names that may occur in the program should be written on the chalkboard. When announcing the title of the presentation, the teacher should discuss its main theme and explain the reason for listening.

DURING THE BROADCAST

Not all students are naturally good listeners. Some learn faster with their eyes than their ears and vice versa. Some find it difficult to focus full attention on a loudspeaker. Generally, the class will reflect the interest and sincerity shown by the teacher in listening. Sometimes the teacher may find it helpful to make notes, but it is usually not desirable for the students to do so.

A broadcast should be regarded as a listening experience which is intended not so much to inculcate facts as to stimulate the imagination and widen the outlook and interests of the students. The teacher should closely watch the class reactions to the program to determine the most effective way of following it up.

AFTER THE BROADCAST

A good broadcast is rarely complete in itself. It needs a follow-up, by the teacher, to clinch its conclusion. Such follow-up may be completed during the same lesson period or extended over later periods.

It is a good idea to find out, right away, whether the broadcast was considered useful or not, and why. In this way you can train your students to listen critically and with discrimination.

A quiz or question-and-answer period is probably the commonest form of follow-up. But too rigid testing is liable to spoil the pleasure of listening.

Discussion of the content of the broadcast should arise naturally out of the interest shown by the class. If nothing obvious suggests itself, you can draw on the comments and suggestions given in the manual. These are likely to include suggestions for further reading, preparation of maps and scrap-books, art work, and committee assignments for further investigation.

The impression left by most broadcasts can be made more vivid and lasting by the use of other audio-visual aids, usually at a later period. For example, Music broadcasts can be supplemented with phonograph records. Programs dealing with Social Studies (History, Geography and Current Events), Science and Literature can be supplemented with films, filmstrips, and still pictures. The manual gives, after most series, a recommended list of some aural and visual aids.

Films bearing a code number may be obtained from the Audio-Visual Section, Department of Education, 559 Jarvis Street, Toronto 5, Ontario.

Filmstrips, recordings and non-projected aids can be secured from the dealers listed in this manual. *Do not* apply to the Audio-Visual Section for these related aids. Recommended books are usually available at public libraries.

Senior History

SENIOR DIVISION (GRADE 11)

TUESDAYS, 2:03 – 2:30 P.M.

ARCHAEOLOGY

Who is man? Where did he first live? What are the paths that he has trod? As we reach forward and out toward space, do we know as much of our roots and of our ancient ancestors? This series of broadcasts aims to explore the fascinating world and work of the archaeologist and the traces of our early western civilization that he has unearthed beneath our feet. No tales of fiction are as intriguing as the works of these men and no characters in history are more dedicated and colourful.

1. *October 17 . . .* DR. LOUIS LEAKEY AND THE CRADLE OF WESTERN MAN

This first program will deal generally with the fields of anthropology and archaeology and specifically with Dr. Leakey, and his wife. We will learn how the anthropologist and the archaeologist have pushed back the dimensions of man's understanding of himself and of his past. The nature of the work and its significance will be dealt with by examining the works of well-known men in these fields. The various scientific theories of our origin will be looked at, culminating in the Leakeys' dramatic discoveries in the Olduvai Gorge in Africa – two teeth clinging to the past!

2. *October 24 . . .* HOWARD CARTER AND THE CURSE OF TUTANKHAMEN

Perhaps the best known of all archaeological findings is King Tut's tomb. Howard Carter and Lord Carnarvon, working against awesome odds, found and opened the tomb that has taught us more about life in the Egyptian New Kingdom than any other single find. The excitement generated by this discovery was universal, and so, too, according to many, was the curse that befell those who dared to disturb the more than 3,000 year slumber of the mighty pharaoh Tutankhamen.

3. *October 31* . . . HEINRICH SCHLIEMANN AND THE CITY NO ONE BELIEVED EXISTED

Many were the legends surrounding the ancient city of Troy, but few were the facts. To a man of outlandish arrogance and conceit, a man of wealth, an amateur, was left the seemingly impossible task of confirming the substance of the legends. Schliemann discarded the popular beliefs concerning the possible location of the city and dug where no one had ever considered digging. Plunging through the ruins of cities built upon cities, he peeled everything away like the layers of an onion and triumphantly announced to a startled world that he had found King Priam's treasure. How bold! How brash! And how wrong!

4. *November 7* . . . SIR ARTHUR EVANS AND THE MYSTERIOUS MINOANS

For thousands of years, children were told of a half man, half bull-like beast that inhabited a labyrinth on the island of Crete. Evans, tired of having to apologize for man's lack of knowledge about the area, spent 25 years digging into a mound of earth near the north shore of the island. What he found was a palace and proof of a way of life that was, in many ways, more modern than that of 18th and 19th century Europe – a palace dating back to before 1400 B.C. with running water, flush toilets and air and light wells! A people who commercially dominated the Aegean lived there, only to be swept away in a single cataclysmic tidal wave one fine, sunny morning. This final program will examine the work and findings of Evans and will open the door to further studies in the realm of archaeology.

RELATED ACTIVITIES:

1. Defining the following terms: archaeology, anthropology, australopithecus, pithecanthropus, neanderthal man, Cromagnon man.
2. Description and discussion of the life of early cave man.
3. A study of how and why tombs were constructed in the Egyptian Old, Middle, and New Kingdoms.
4. Selected readings from the *Iliad* and the *Odyssey*.
5. A comparison of the Palace of Knossos with the Palace of Versailles.
6. A survey of major archaeological works under way at present. (i.e. Mohenjo Daro)

RELATED AIDS:

NON-PROJECTED

BOOKS

Hands on the Past, C. W. Ceram (Knopf)

Gods, Graves, and Scholars, C. W. Ceram (Knopf)

Patterns in Time, Snell et al. (Dent)

The Lost Pharaohs, L. Cottrell (London)

I Brought the Ages Home, C. T. Currelly (Ryerson)

The Pyramids of Egypt, I. E. S. Edwards (Penguin)

Olduvai Gorge, 1951-61, L. S. Leakey (Cambridge)

MAGAZINE ARTICLE

The Volcano that Shaped the Western World, Saturday Review, November 5, 1966.

Patterns in Hamlet

INTERMEDIATE AND SENIOR DIVISIONS (10-13)

FRIDAYS, 2:03 – 2:33 P.M.

*Note that these are full half-hour broadcasts.

The four programs of this series will attempt to communicate some of the excitement felt by scholars and people of the theatre when confronted by one of the great plays of our literature. *Hamlet* has many facets that a class may examine with fascination, but during this series we will concentrate upon some aspects of character, theme, and theatrical impact. Each program will be thirty minutes in length and will have as host-commentator a well-known man of the Canadian theatre, Mavor Moore, who will be assisted by eminent Canadian writers and people of the theatre. The discussion will be illustrated with dramatizations of pertinent selections from the play.

1. *October 20* . . . THE TRAGIC HERO

This program will illustrate the concepts of "tragedy" and "hero" and show that for the actor, the role of Hamlet is as varied as life itself. Taking the role of Hamlet and partaking in the discussion will be William Hutt, who is perhaps best known for his many fine performances at the annual Shakespearean Festivals held in Stratford, Ontario.

2. *October 27 . . .* GERTRUDE AND OPHELIA

No study can ignore the two women from whom Hamlet becomes estranged. This program will analyze their characters and their relationships with Hamlet. Since these roles were originally performed by boy actors, the effect upon later performances wherein the roles were taken by women will be touched upon. Bringing their ideas to the discussion will be Frances Hyland, who can count among her triumphs a remarkable performance of Ophelia, Eleanor Stuart, who appeared at Stratford for many years and is now on the staff of the National Theatre School, and Robertson Davies, distinguished Canadian author.

3. *November 3 . . .* STRUCTURE

On this program, the panel will discuss the shape of the tragedy and make some practical observations regarding production of the play. The director's point of view will include that of David Gardner, versatile stage and television actor and member of the founding committee of the National Theatre School, and George McCowan, television producer and director in past years at the Festival Theatre at Stratford, Ontario.

4. *November 10 . . .* LANGUAGE

This final program will analyze Shakespeare's powerful use of words and conclude with the last scene of Hamlet as a supreme example of his genius. One of our most important Canadian poets, Earle Birney, will talk about the poetry of Shakespeare.

RELATED ACTIVITIES:

Program 1

Before the Broadcast:

1. It is suggested that the class collect pictures of performances of the play, proscenium and platform stages, costumes, and actors. This display will enliven student discussions and complement visually the radio broadcasts.
2. Examine Hamlet's four major soliloquies, and decide whether his character changes. If there is no change, explain what is constant in his character. If there is a change, determine what has caused the change.
3. Discuss Hamlet as a tragic hero, basing the discussion on a reading of Bradley Lectures I, III, and IV and other critics.

After the Broadcast:

1. Discuss whether Claudius is a tragic hero.
2. Apply the ideas of the broadcast to other heroes in Shakespeare, such as Brutus, Macbeth, King Lear. What differences and similarities do you observe?
3. Write an essay (about two pages) on the topic “Character determines destiny”, or “Hamlet is a modern man”.

Program 2

Before the Broadcast:

1. Study the scenes in which Gertrude and Ophelia appear with Hamlet, and state where you think the sympathy of the audience lies.
2. Discuss the dilemmas in which Gertrude and Ophelia find themselves. What causes each dilemma? How do they react? What is the effect upon Hamlet?

After the Broadcast:

1. Read an analysis of Gertrude and Ophelia by any two critics. In an essay, explain which critic you think has more accurately portrayed the character of each.
2. (a) Prepare three different castes for performances of the scenes used in the broadcast. Each performance should reveal the main character in a totally different light: for example, have Ophelia portrayed as a shrewd, stubborn girl; as a weak, easily intimidated child; as a charming, “dumbbell”. Have Gertrude portrayed as a passionate woman and indifferent mother; as a dedicated mother who places her duties to her son before those to her husband; as a vain and glamorous queen.
(b) Discuss the dramatic validity of each approach (pro or con).
3. Discuss whether Ophelia and Gertrude are tragic heroines.

Program 3

Before the Broadcast:

1. Shakespeare did not divide his play into acts, preferring to write an unfolding drama without breaks. What explanation can you offer for the divisions that have been made by later editors?

2. (a) Read Bradley, Lecture II: *Construction in Shakespeare's Tragedies*.
(b) Examine each moment in the play when Hamlet makes a decision. What leads up to this decision? What are the results?
(c) Make a horizontal graph out of your examination, showing the level of importance of each decision. Explain why you place some above others.
(d) Now draw vertical lines and use these headings for each section: Introduction, Rising Action with Complications, Crisis and Climax, Falling Action, Denouement and Conclusion.

After the Broadcast:

1. What does a study of structure contribute to one's enjoyment of a play?
2. Name scenes in which there is humour, quiet conversation, or planning of future action. What part do these scenes play in an analysis of structure?
3. Assume you are a director and write an apologetic letter to Shakespeare, explaining the places where you intend to have your intermissions and why you think they are the best places.

Program 4

Before the Broadcast:

1. Examine the scenes in which Fortinbras appears, and explain why the play suffers if he is cut from a performance.
2. Examine the play for rhyming lines, broken lines, and short lines, to discover whether there are any principles governing their use.
3. Prepare a director's script for the last scene, showing the position of properties, the movement of actors, and the use of sound effects.

After the Broadcast:

1. Create a program of scenes and speeches from *Hamlet* for presentation on the stage, over the public address system, or on tape.
2. Create an anthology of lines, short excerpts, or full speeches, organized perhaps in sections dealing with love, heroism, separation, death, nature, etc.
3. Write an essay on one significant image that is used consistently throughout the play (for example, plants, disease, poison), showing its contribution to our understanding of the play. These essays could form the basis of a panel discussion on "Imagery in *Hamlet*".

RELATED AIDS:

FILMS

E- 34 – *Shakespeare, William: Background for His Works*

E- 61 – *Shakespeare, William*

E- 90 – *Hamlet: The Age of Elizabeth*

E- 91 – *Hamlet: What Happens in Hamlet?*

E- 92 – *Hamlet: The Poisoned Kingdom*

E- 93 – *Hamlet: The Readiness is All*

E-119 – *Hamlet and The Ghost*

E-120 – *Hamlet: The Gravediggers' Scene*

FILMSTRIPS

Hamlet (from the Olivier film) – Carman

Shakespeare's Theatre – Carman

The Playhouse – Carman

Behind the Scenes – Carman

Source: Carman Educational Associates Limited, Box 64, Pine Grove, Ontario.

NON-PROJECTED

BOOKS

Shakespearean Tragedy, A. C. Bradley (MacMillan)

Preface to Hamlet, H. Granville-Barker (Hill and Want)

What Happens in Hamlet, T. D. Wilson (Cambridge University)

The Shakespearean Tempest, G. W. Knight (Methuen)

The Wheel of Fire: The Imperial Theme, G. W. Knight (Methuen)

Characters of Shakespeare's Plays, W. Hazlitt (Oxford University)

Shakespeare the Dramatist, U. Ellis-Fermor (Methuen)

A Companion to Shakespeare Studies, H. Granville-Barker and G. B. Harrison (Cambridge University)

Shakespeare's Imagery, C. Spurgeon (Cambridge University)

RECORDS

Hamlet, Gielgud (Victor, LM 6404 (4)

Hamlet and Henry V, Olivier excerpts (Victor LM 1924)

Hamlet, Barrymore excerpts (Audio Rarities 2201)

French

SENIOR DIVISION (GRADES 12-13)

TUESDAYS, 2:03 – 2:30 P.M.

Following the practice adopted for this series, five broadcasts of particular interest to students who are studying French in Grade 13 will be presented. These programs will consist of dramatizations based on the three stories by Guy de Maupassant as well as two extracts from *Rue Deschambault* by Gabrielle Roy, and will offer excellent experience in developing aural comprehension. A few copies of the notes for teachers will be forwarded to each school before the series begins.

1. *November 14* . . . MADEMOISELLE PERLE
2. *November 21* . . . LA PEUR
3. *November 28* . . . LA PARURE
4. *December 5* . . . LES DEUX NÈGRES
5. *December 12* . . . LE TITANIC

RELATED ACTIVITIES:

To derive most benefit from these broadcasts, it is suggested that students should read and study the stories before listening to the programs. In this way they will become familiar with the general ideas contained in each broadcast as well as with the level of vocabulary. Each presentation will be followed by questions which test comprehension of its content. Teachers may wish to add to these questions, to test further the different levels of comprehension among their students, and by a comparison of the dramatized version with the original story, discuss the work with regard to its literary value.

When the effectiveness of the broadcasts as tests of aural understanding has been exhausted, teachers might like to reproduce copies of the notes for each student. These could be used to further develop the incidents depicted in the programs and might be followed by a written account of the presentations by each student.

Power of Words

SENIOR DIVISION (GRADES 11-13)

FRIDAYS, 2:03 – 2:30 P.M.

These five programs will reveal the influence and power that great moments in public speaking have achieved. They will frequently use the actual voices of world leaders and, where possible dramatize some of the moments from history. Students may hear Dag Hammarskjöld in emergency session, Pope John in conclave, Joey Smallwood on the hustings. But no matter who, the dynamism of the spoken word is the theme.

As a general preparation, teachers might take a period or two to talk with their students about moments they recall of hearing something well said. There should eventually be stress on the occasion, because it is often the occasion which produces the drama of great remarks, speeches, or interviews. There should be stress also on the point that power in spoken words is not always based on loudness or Ph.D. vocabularies. The programs will certainly remind the listeners that words spoken softly can germinate profoundly.

Ask students about recent civic, provincial, national, or international moments when they read or heard something memorable. What was happening at the time, what were the issues, why was this being talked about, what peak were the talk, the reporting, and the controversy reaching? Why did the speaker say what he said, how well did he say it, how could he in words have spoiled it or bettered it? There might be a good re-telling to the class of what the teacher considers the best example he experienced of the spoken word and why these words had power. Also, it might help simply to ask the students to skim quickly through their history books and find a picture or episode recorded there because of words well spoken.

This, then, will be the series – authentic, noisy, calm – and always, spoken. Men will whisper and persuade, shout and shame. They will be using what is ultimately the most moving power man has – the power of what he speaks.

1. *November 17 . . .* RIGHTING WRONGS

Ranging from a famous trial to slavery of many kinds, this program will record moments of social action in the world.

2. *November 24* . . . WORDS AT WAR

Many of the famous – broadcasters and reporters, statesmen and dictators, kings, and soldiers – will speak again the inflammatory, calming, brilliant, stupid, and belligerent things they spoke in World War II.

3. *December 1* . . . THE WORD

To make people worship more or differently whomever or whatever, the human voice turns on its power. Here are some of the world's great remarks on religion.

4. *December 8* . . . TALKING UNION

This program will focus on the intimate and the platform words of Premier Joseph Smallwood and other political leaders at the time of Newfoundland's proposed confederation with Canada.

5. *December 15* . . . WORDS IN REVOLT

The American Revolution was a great statement for self-government. "Independence" was the cry, and many cried for it and some against it.

RELATED ACTIVITIES:

Program 1

Before the Broadcast:

1. Discuss a movement to lower the voting age in federal elections to 18 or 16. Organize the class into factions – those for, and those against.
2. Let the non-speakers present some research into the women's suffragette movement, or "rep by pop", or the birth pains of labour organization in the United States.
3. Collect some public statements on a recent national disaster in any country. Are the words spoken to be trusted or suspected?

After the Broadcast:

1. Hold a panel discussion, aimed at the P.T.A. level or the parliamentary level or a mixed level, presenting the issues in lowering the voting age. Whose words had force?
2. Prepare a 15-minute emergency "Report to the Nation" on radio, broadcasting to the country an interview with the Prime Minister on the issue of teen-age voting. The interviewers are to be Student Council presidents or leaders from across Canada.

Program 2

Before the Broadcast:

1. Assimilate all the knowledge the class has already about World War II.
2. Listen to one of Edward R. Murrow's great recordings, "I Can Hear it Now," on World War II.
3. Discuss "propaganda" and the ways in which words are used to make propaganda a weapon of power.

After the Broadcast:

1. Dramatize a news conference with Neville Chamberlain, MacKenzie King, or Adolf Hitler, immediately following the Munich meeting of Chamberlain and Hitler. Have one student portray the world leader, another his advisor, another a famous broadcaster from the Canadian Broadcasting Corporation and three others, well-known broadcasters from American networks. Assume that this news conference is the first one after the meeting and for a world-wide audience of English-, French- and German-speaking peoples. The setting may be an airport room for VIP's, a vast corridor outside a conference room, or the Canadian Prime Minister's office. Strive for urgency and spontaneity.
2. Have four students present four different two-minute news flashes of a major battle in World War II. One student is a German broadcaster, another from the British Broadcasting Corporation, another an American, and the fourth a Japanese. All will speak English, but all will propagandize in reporting the battle to their countries.

Program 3

Before the Broadcast:

1. Discuss: Why has the word "sermon" fallen into disrepute? What should it mean, what does it often mean?
2. Sir Thomas More (now a canonized saint) said, "The English nobility would have snored through the Sermon on the Mount." Do Canadians in 1967 need to hear that sermon again or should it be revised to keep them awake? How would you update it?
3. To what extent do the words of any prayer you know have power? Is the strength of those words diminished when said in private or are they meant for a public hearing?

After the Broadcast:

1. Prepare a ditto or stencil of excerpts from St. Francis of Assisi's *Sermon to the Birds* or from one of Billy Graham's sermons to a modern congregation. Discuss these.
2. Ask the students to list five "don'ts" for any Sunday preacher and to decide which of these would apply to their religious speaker at Sunday worship. Concentrate on the words.
3. Start a collection from the newspaper of recent public statements by religious leaders on such issues as birth control, teen-age drinking, abortion, drug addiction, sex in movies, Vietnam. Have the students underline and explain in class, key words in these statements.

Program 4

Before the Broadcast:

1. What do the students' history books record of Confederation in 1867 and the things leaders said? Discuss any spoken words there.
2. Would the Premiers of the students' own province have the vocal power to persuade their peoples to withdraw from confederation or change it.
3. Have one student prepare and deliver a short biography of Premier Smallwood of Newfoundland.
4. During the broadcast, have the students jot down what they consider Premier Smallwood's best words or remarks. Discuss the effectiveness of these remarks or words.

After the Broadcast:

1. List Premier Smallwood's vocal assets and liabilities.
2. Call a conference of 10 student provincial Premiers, plus a student Prime Minister, to debate the imminent withdrawal of any one province from confederation.
3. Discuss: What are the advantages and disadvantages of the fireside-chat type of statement as opposed to the public platform? How are spoken words changed to suit each occasion? How does Mr. Smallwood suit the words to the occasion and the idea?

Program 5

Before the Broadcast:

1. Have two or three students share the preparation of a panel which will talk to the class about the American Revolution. They might talk about the Sons of Liberty, the Battle of Saratoga, the Boston Massacre and the Tea Party, or about such people as Benjamin Franklin and his problems with his Loyalist son, William Franklin, about Thomas Jefferson, or about John Paul Jones.
2. Discuss the actions of Benedict Arnold and what makes a man betray his people.
3. Have someone in the class select the most oratorical passages of Thomas Jefferson's Declaration of Independence.

After the Broadcast:

1. Assemble a Congress of the 13 States. Two or three different Thomas Jefferson's might deliver the excerpts from the Declaration of Independence. Let the Congress decide whose speaking would secure leadership. (A tape recording of these speeches will reflect how the voice can strengthen or lessen the force of great words).
2. The class will profit from a debate on the following: Resolved that self-government is still worth striving for today. The members of the affirmative team will represent the governments of South Africa, Rhodesia, and Quebec; the members of the negative team will represent the African Negro, the British government, and the federal government in Ottawa. Appoint four Judges in the room, with scoring sheets, and a presiding Speaker or Chairman.
3. "You are in your twenties. You are now settled into your first good job. You want to 'declare your independence' and move out of home into living quarters elsewhere and be on your own. Tonight after dinner you are going to tell your Mother and Father of your plans." Various students might stage this conversation before the class. Decide whose words got the least resistance and why. (Keep the same "parents" in all conversations.)

RELATED AIDS:

NON-PROJECTED

BOOKS

Treasury of the World's Great Speeches, Peterson (Simon & Schuster)
Oration in Shakespeare, Kennedy (U. of North Carolina Press)

When It's Laughter You're After, Stewart (U. of Oklahoma Press)
Crowned Masterpieces of Eloquence, Birrel & Parker, 10 volumes (International University Society, 1911)
The Ideas of the Woman Suffrage Movement, 1890-1920, Kraditor (Columbia University Press)
Socrates, Brun (Walker Sun Books)
Time to Speak Up: A Speaker's Handbook for Women, Butler (Harper & Row)
Speeches of King and Country, Winston Churchill (Transatlantic Arts)
Dag Hammarskjöld: Servant of Peace (a selection of his speeches and statements), Wilder (Harper & Row)
The Spirit of Islam: A History of the Evolution and Ideals of Islam with a life of the prophet, Amir Ali, (Methuen, 1967)
Newfoundland, A History, Rothney (Canadian Historical Association)
Speeches and Documents in American History, Birley (Oxford, 1776-1815)
Yankee Doodle, a play by Coley Taylor (Devin-Adair Co.)
Songs and Ballads of the American Revolution, Moore (Kennikat Press Inc.)

Christmas Carols from Alberta

FRIDAY, DECEMBER 22

2:03 – 2:30 P.M.

CHRISTMAS CAROL PROGRAM

Carols this year will come from a school choir in Alberta. Carols will be sung in French, Ukrainian, and other languages.

Canadian Writers

INTERMEDIATE DIVISION (GRADES 9-10)

FRIDAYS, 2:03 – 2:30 P.M.

In Canadian writing, there is substantial evidence that we have a people distinct from the British, the French, the Americans, or people of any other country. Our writers have not been quiet, smooth, and silent. But we have been in-

clined to turn a blind eye and deaf ear to them. If we have read, we have preferred “escape” literature – literature from outside the country.

This series of five programs on *Canadian Writers* is planned as a plunge upstream, against the overwhelming impression that literature is about people elsewhere, outside our borders, never about *us*. Here Canadian life bursts upon us in many hues and cries through the reflected light and sounds of the writing set out below for inclusion in the series.

NOTE: In addition to the writers and selections mentioned in the following notes, each program will also include other examples of the work of Canadian writers. A detailed list of writings and writers to be presented on each broadcast – along with the actual excerpts of poetry and ballads where copyright permission can be obtained – will be available in late October. To obtain a copy, teachers should write to the Audio-Visual Section, 559 Jarvis Street, Toronto 5, Ontario.

1. *January 12 . . .* THE NOVEL

1. Glimpses into the first Canadian novel, indeed the first North American novel, *Emily Montague*, by Frances Brooke, the wife of the chaplain of the Quebec garrison after the fall of Quebec. The novel was published in 1769.
2. A few moments from the most fondly remembered of Ralph Connor’s novels, *The Man From Glengarry*.
3. Vivid impressions of the man behind his novels, the novelist and his adventures in the great literary world of Hemingway and F. Scott Fitzgerald, culled from Morley Callaghan’s *That Summer in Paris*.
4. Semi-dramatized scenes from *Who Has Seen the Wind?*, by W. O. Mitchell, a novel in which many of us, who have grown up or are growing up in Canada, live.

2. *January 19 . . .* POETRY

The following poems are featured in this program:

1. *The Farmer and the Farmer’s Wife*, reputedly by Sarah Binks, but with Paul Hiebert, Professor of Chemistry, University of Manitoba, in the background pulling the strings of his delightfully inept puppet, the sweet songstress of Saskatchewan. His target: “the academic mind that takes its literature too seriously.”
2. *The First Idealist*, by Grant Allen, from Kingston, Upper Canada. He wrote thirty novels, some of them considered shocking in their day, and another forty-five books on science, philosophy, and religion. He was a friend of Charles Darwin.

3. *Silences*, by E. J. Pratt, the Newfoundland poet, who brought the sea to the most inland landlubbers of Canada.
4. *High Flight*, by the RCAF pilot John Gillespie Magee, who lost his life on active service in Britain during the Second World War.
5. *Pierre of Timagami in New York*, by Wilson Macdonald, who despite crushing indifference on almost every hand, was determined to be a poet and live by poetry, and make it stick – in Canada – and did.
6. *The Road to Nijmegen*, by Earle Birney. In addition, this eminent poet will comment on what experiences in his own life prompted this poem and others.
7. *The Prince's Visit*, by R. J. de Cordova. His target: Canadians who take Royal Visits too seriously.

Currently, of course, we have much verse and poetry set to music by our youthful balladeers, and one of the country's best will be invited to join our poets.

3. *January 26 . . .* DRAMA

The third broadcast presents a study in drama using:

1. *Tit-Coq*, by Gratien Gelinas. It is the story of an orphan, who longs for family ties. To date, it is the only Canadian play that became a hit in both French and English.
2. A long-time and continuing drama has been the clash of personalities and parties in our Parliament. The first successful presentation of that drama in some depth has been the recent Canadian Broadcasting Corporation television series, *Quentin Durgens, M.P.* Its author, George Robertson, relates how it was researched, created and produced with such graphic effect.
3. *Burlap Bags*, by Len Peterson, a radio play produced on the Canadian Broadcasting Corporation Stage Series, which has come to be regarded as a classic in the medium. It is written in the tradition of theatre of the absurd.

4. *February 2 . . .* SHORT STORIES

This program centres around:

1. *A Trip for Mrs. Taylor*, by Hugh Garner, who has probably caught in his stories the look and sound of our world as well as any writer in this country.
2. *The Move*, by Gabriel Roy, a delicate vignette of childhood by the author of *The Tin Flute*.
3. *The Marine Excursion of the Knights of Pythias*, by Stephen Leacock, from *Sunshine Sketches of a Little Town*: Leacock at his best, reducing a catastrophe reminiscent of a Titanic sea disaster to modest Canadian dimensions.

5. February 9 . . . NON-FICTION

The last presentation deals with:

1. *Sample Debate in the Canadian House of Commons*, by Bob Edwards, editor of *The Eyeopener* in High River and Calgary.
2. Comments about writing a newspaper column by the Toronto *Globe and Mail* columnist and reporter, George Bain, who has become outstanding among Ottawa journalists, for his ability to winnow the hard kernels of Capital Hill politics from the absurd but ever-present chaff.
3. A few anecdotes about learning to fly from *The Courage of the Early Morning*, by William Arthur Bishop about his father, Billy Bishop, one of the great Aces of the First World War.
4. *Canada Explained*, by Eric Nicol, several-time winner of the Leacock Medal for Humour, who is at his best turning our history on its ear.
5. The Eddie Shore-Ace Bailey incident from *Behind the Cheering*, by Frank J. Selke, who was an eye witness to one of the most notorious clashes in NHL hockey.
6. Excerpts from *Unflinching*, the journal of Edgar Christian, a youth of 19, who, with two older companions, met disaster in the Barrens in 1927, when the weather proved more severe and the game less abundant than they had anticipated.

RELATED ACTIVITIES:

Program 1

1. "The accounts of the voyagers themselves, the most direct expression of the New World, are, of course, the base upon which Canadian literary history in the 16th and 17th Centuries must rest." Hakluyt's *Principal Navigations*, The Prose Epic of the Modern English Nation, contains exciting accounts of our early explorers.
2. Read *Mrs. Simcoe's Diary*: MacMillan 1965. In part of her diary she describes folksongs of Canada of the late 18th and early 19th Century.
3. Many of the class will have seen motion pictures based on novels, such as *Tom Jones*. Discuss how the diary form of novel lends itself to motion pictures.
4. Read more of Morley Callaghan; many of his short stories such as *The Snob*, *Luke Balwin's Vow*, and *A Cap for Steve* treat problems of adolescence and related moral issues. Callaghan's contemporaries, particularly from his time in Paris in the twenties, such as Ernest Hemingway and F. Scott Fitzgerald, provide further reading for interested students.

Program 2

1. Allow each student to express his response to the broadcast through either poetry or written impression, drawing or painting. Later discuss why each one was moved to react in his particular way.
2. Read Earle Birney's *The Road to Nijmegen* and his poem *English Bay*, written before he joined the Canadian forces in World War II. Compare the pictures presented in these poems.
3. Consider a world without sound. Have the class write their own poems entitled *Silences*.
4. Find other examples of Canadian humour in which (like *Pierre of Timagami*) an unsophisticated hero finds himself in a fairly sophisticated environment such as Earle Birney's *Private Turvey*.

Program 3

1. Write dramatic sketches for the sound medium not forgetting the possibilities of sound effects and recorded music. Put them on tape and discuss their effectiveness upon listening to them.
2. Read some selections from:
A Play on Words and other radio plays by Lister Sinclair (J. M. Dent & Sons Ltd.)
Six Scripts for Three Media by Grant Huffman (McClelland & Stewart)
May We Recommend (a graded series of radio plays), Ian Ball (Longmans)
The Great Howler, Len Peterson (Book Society).

Program 4

1. Dramatize a short story. An interesting selection might be Stephen Leacock's *My Financial Career*. Divide the class into three groups, one of which would prepare the story for theatre, another for radio, another for television.
2. Discuss the student's personal experiences that relate to the theme in *The Move* by Gabriel Roy: that illusions of childhood once realized become disillusioning experiences.

3. Have the class do some research concerning the literary magazines of their area (such as *Tamarack Review* or *The Fiddlehead*) to discover who are the most recent short story writers of our country.
4. Read more of Hugh Garner's *Best Stories* (Ryerson).

Program 5

1. Examine the editorial pages of newspapers both local and national. What is the purpose of this section of the papers? Write an editorial section for a class newspaper, February 9, 1968.
2. Who have been the past winners of the Leacock Medal for Humour? Write to the Leacock Museum, Orillia, Ontario for information. Different students might read different winners of this award and discuss their impressions of the writers.
3. What makes a good sports report, the writing or the event? Have the class cover a sports event.
4. The eternal struggle between man and nature is part of the theme of the journal, *Unflinching*. Discuss this theme in relation to other literature the class has read and compare other writers' treatment of it with the journal of Edgar Christian. Read some Jack London.

RELATED AIDS:

FILMS

E-95 – *The Novel: What It Is*

E-96 – *The Novel: Early Victorian England and Charles Dickens*

E-23 – *On Stage*

E-44 – *How to Read Plays*

Behind the News

INTERMEDIATE DIVISION (GRADES 9-10)

FRIDAYS, 2:03 - 2:10 P.M.

The eight programs in this series will occupy approximately the first seven minutes of each broadcast in the two series, *Behind the Man*, (February 16 – March 8) and *Voices of the Wild* (March 15 – April 5).

Although *Behind the News* is a series of “current events” programs, it is not a “news” series in the generally accepted sense. Rather, its purpose is to provide suitable background for specific news events in order to aid the student in his understanding of their importance and place, both in the contemporary scene and in the development of history. Each broadcast will be centered on one current event of major importance. It is recommended that teachers have wall maps available for reference during the broadcast.

Behind the Man

INTERMEDIATE DIVISION (GRADES 9-10)

FRIDAYS, 2:10 – 2:30 P.M.

This series of four 20-minute programs will demonstrate, through a presentation of the lives of four famous Canadians, the discipline involved in the search and research processes through which biographies are constructed. At one time, the point of writing a biography was to tell what a man did; now the emphasis is placed more on the kind of person he was. A great deal of sophisticated research is used to determine this.

These broadcasts will evoke the character of the man, using letters, diaries, incidents which may have affected decisions or events, and the influence (if any) of other people on him. The tools of the modern biographer will be used to recreate the real “man behind the man.” In this way, new insights may be gained into the lives of the famous Canadians featured in these presentations.

1. *February 16 . . .* JOSEPH BRANT

Joseph Brant, great Indian Chief, called Thayendanegea by the Mohawks, was born in 1742 on the banks of the Ohio River and died in 1807 at Wellington Square, Burlington, Ontario. During his lifetime, he continually tried to bridge the gap not only between Indians and whites, but between the powerful and the powerless, between the rich history of the past and the uncertain future. He stood loyally by the British in the United States War of Independence and was a devout churchman of their faith. United Empire Loyalists who settled in Ontario had reason to be very grateful for what their Indian allies did in helping them survive in untamed lands. The Joseph Brant monument was erected in 1886 in Brantford (town named after him).

2. *February 23* . . . EMILY CARR

Emily Carr, painter and writer, was born in 1871 in Victoria, British Columbia, where she died in 1945. She sketched Indian villages and West Coast landscapes. In 1933 she became a member of the Canadian Group of Painters. Her work is represented in almost all important Canadian collections and in many abroad. Emily Carr is ranked as one of Canada's greatest and most original painters. When failing health put an end to her sketching trips, she turned to writing and her first book *Klee Wyck* won the Governor General's Award for non-fiction in 1941. She was also the author of five other books.

3. *March 1* . . . W. A. (BILLY) BISHOP

Canada's top World War I Ace was Billy Bishop. During his missions over enemy territory he shot down 72 German planes. He was awarded the Victoria Cross for a dawn attack against a German air base behind enemy lines. Arthur Bishop says of his father's temperament, "He was angered at seeing men killed beside him. He was cold-blooded in fighting. He had a hatred for the enemy." Before his death in 1956, Billy Bishop was made a full Air Marshal in the RCAF. At the outbreak of World War II, he was called back to service and placed in charge of RCAF recruiting. He was said to be half the Air Force, winning: VC, CB, DSO and Bar, MC, DFC, Chevalier of the Legion of Honour, and Croix de Guerre.

4. *March 8* . . . GEORGES PHILIAS VANIER

Major General Georges Philias Vanier, the first French Canadian and Roman Catholic to become Governor General of Canada, (the highest honour in his career), was approved by Queen Elizabeth II on August 1, 1959 as the representative of the Crown in Canada and was inducted into office on September 15. A hero of the First World War and a diplomat who became Canada's first ambassador to France, Major General Vanier succeeded the Honourable Vincent Massey, the first native Canadian to become Governor General.

RELATED AIDS:

FILMS

SS-621 – *Joseph Brant and the Six Nations Indians*

A - 4 – *Klee Wyck*

SS-544 – *Georges P. Vanier*

FILMSTRIPS

Emily Carr – N.F.B.

Aircraft in Motion – N.F.B.

History of Flight in Canada – N.F.B.

Federal Government – N.F.B.

Source: National Film Board, 1 Lombard Street, Toronto 1, Ontario.

NON-PROJECTED

Program 1

BOOKS

Canadian Portraits, Ethel Brant Monture (Clarke, Irwin & Company)

Life of Joseph Brant, Thayendanegea, William L. Stone (George Dearborn, New York, 1838)

The True Story of Hiawatha and History of the Six Nations Indians, Leon A. Hatzan (McClelland, 1925)

Joseph Brant – Mohawk, Harvey Chalmers in coll. with Ethel Brant Monture (Michigan State University Press, 1955)

Chief of Six Nations, Messner (Copp Clark Publishing Co.)

Program 2

Famous Women – Canadian Portrait Series Pages 3-43, Byrne Hope Sanders, (Clarke Irwin, 1955)

Emily Carr As I Knew Her, Carol Pearson (Clarke Irwin, 1954)

The Clear Spirit – 20 Canadian Women and Their Times, Mary Quayle Innis (University of Toronto Press)

Program 3

The Courage of the Early Morning, Arthur Bishop (Musson Book Co.)

Program 4

REFERENCES

Who's Who, 1959

International Who's Who, 1958

Catholic Who's Who, 1952

Canadian Who's Who, 1955-57

Washington (DC) Post, page 5A, August 2, 1959

Toronto Globe and Mail, page 25, August 27, 1959

New York Times, page 1, August 2, 1959

New York Herald Tribune, page 5, July 9, 1959

New York Herald Tribune, page 5, August 2, 1959

Geography

INTERMEDIATE DIVISION (GRADE 9)

TUESDAYS, 2:15 – 2:30 P.M.

Through the courtesy of the British Broadcasting Corporation, four programs on North Africa and one on the Middle East are presented. These broadcasts will bring information concerning many problems existing in a number of countries, enabling the listener to make a comparative study with those that we experience here in Ontario. By means of dramatizations, narrations, and interviews, the presentations will be particularly interesting, factual, and useful to girls and boys in the Intermediate Division.

1. *April 30* ETHIOPIA

Ethiopia, primarily an agricultural country, occupies a great plateau whose average height is about 8,000 feet. The fact that it is bordered on many sides by desert, and that the approach to the plateau is often barred by steep scarp slopes, has been of the greatest significance in the country's development. Because of its geographical isolation, Ethiopians have succeeded in keeping their independence for something like three thousand years, except for the period between 1936 and 1941 when their country was occupied by Italy. The broadcast gives an impression of the great variety of landscape and climate within the country's borders. Reference is also made to the various peoples inhabiting Ethiopia, and their origins. Many Ethiopians have physical affinities with Semitic peoples. The written language of Ethiopia, Amharic, is related to both Hebrew and Arabic.

Ethiopia is predominantly a country of villages, and the problem of communications is one of the themes of this broadcast. The program ends with a description of a journey by air to the source of the Nile.

2. *May 7* THE SUDAN

The Republic of Sudan is the largest state in Africa, and the River Nile divides the country roughly in half. For centuries, Sudanese farmers in dry districts have used the Nile waters to irrigate their fields. While older methods of raising water are still used, about 2,000 mechanical pumps are also employed nowadays. A network of irrigation canals is fed by water stored behind the great dams such as the Sennar Dam on the Blue Nile and the Felbel Aulia Dam on the White Nile.

Cotton accounts for 60 per cent of the Republic's exports, and The Sudan is by far the world's most important producer of gum arabic – its second most important export – which is used in making adhesives, paints, and confectionery. Both products are exported through Port Sudan, the only major seaport.

This program covers a journey made by Lionel Grouse, with illustrated descriptions of the methods used to travel and some of the people and places seen. Local customs sometimes prove surprising; and there are interesting things to be discovered about the trees, especially the gum arabic tree. Customs and celebrations are explained by Omer el Bushari, the 17-year-old lad who acts as guide to our traveller.

3. *May 14* . . . COASTAL ALGERIA

“Africa ends at the Pyrenees” is one of the favourite stock phrases of geographers. This broadcast shows that there is some reason for asserting that “Europe ends at the Atlas Mountains.” Certainly there are districts in the fertile terraced uplands and intermontane plains of the Tell (the Atlas ranges nearest the coast) whose vineyards and farms remind the traveller of southern France. In Algiers, the largest city in Algeria, we are introduced to Jean Dupont, a young Frenchman who lives there. He describes life in the city, including the crowded Moslem area of the Casbah, and tells us about some of the important Algerian exports such as iron ore and phosphates handled by his family business, not only here, but also at the other leading seaports – Oran, Philippeville, and Bone. A journey inland gives an impression of the two main regions of the country: (a) the fertile Tell, and (b) the drier high plateaux between the Tell Atlas and the Saharan Atlas. For this part of the program we are joined by a young Arab called Achmed who was at an English university and speaks our language perfectly.

4. *May 21* . . . THE SAHARA

This program deals with two main topics: Edward Ward’s visits to (a) the new oil field at Hassi Messaoud and (b) to Ghardaia, an oasis city lying about 300 miles south of Algiers, and the largest of five oasis towns grouped together in the wadi of the M’zab.

Hassi Messaoud, the biggest and most important oil field in the Sahara, is about 400 miles to the southeast of Algiers in the middle of a very desolate stretch of the Sahara. After a few days at the oil field (which he describes in some detail) Edward Ward moved on to Ghardaia, 150 miles away, where there has been an oasis for nearly a thousand years. Of all the oases of the Sahara he considers this one to be, on the whole, the most beautiful. It is here that a French officer joins the program to tell us something about the history of Ghardaia, and the non-conformist Islamic sect called Mozabites, who settled here in the valley of the M’zab. Ghardaia is estimated to have about a million date palms, and in their shade vegetables are also extensively grown.

The broadcast includes a visit to Father David, head of a Christian order called the “Pères Blancs” which has missions in many of the Saharan oases. Father David, who has been here for more than 60 years, tells of the various changes, social and economic, which the French have brought to the desert.

5. *May 28 . . . MECCA*

For the 500,000,000 Moslems in the world, the most sacred place on earth is Mecca in Arabia. Jidda, on the Red Sea coast, is the port of entry for the great annual pilgrimage to the holy city. Mecca, the birthplace of the Prophet Mohammed, is about forty-six miles inland from Jidda; farther north is Medina where the Prophet’s tomb is situated. In both Mecca and Medina, entry is forbidden to non-Moslems. Jidda is the focal point of this broadcast which begins with an account of the arrival of the pilgrims and of some of the problems that this large annual influx of people brings to the port and to Mecca itself. Before entering Mecca, pilgrims must don the Ihram which consists of two pieces of seamless white cloth wrapped round the waist and over one shoulder. Women are covered from head to foot in a white garment with apertures for the eyes. The central ceremony, which is described in some detail, is on the Plain of Arafat outside Mecca, scene of the Prophet’s last pilgrimage, where a vast assembly remains from early afternoon to sundown reciting prescribed prayers. On the return journey to Mecca another ceremony is the stoning of images of Satan to commemorate the devil’s appearance before Abraham as he went to sacrifice Ishmael (Isaac). In the Great Mosque of Mecca pilgrims observe the Tawaf – walking seven times round the building called the Ka’ba. (The Islamic tradition is that the Ka’ba was built by Abraham).

Sayed Idris Shah describes his own recent pilgrimage to Mecca, and tells us about two young pilgrims from the Sudan, Ahmad, and Kassim who were with him.

RELATED AIDS:

FILMS

SS-590 – *Continent of Africa: Land Below the Sahara*

SS-550 – *Life in an Oasis*

SS-280 – *Life in the Nile Valley*

SS-289 – *Life in the Sahara*

SS-340 – *The Middle East*

Daily Schedule of Secondary School Radio Broadcasts

(It is suggested that this schedule be removed from the manual and displayed on a bulletin board in the classroom)

TUESDAY

<i>Title of Series</i>	<i>Dates</i>	<i>Time</i>
Senior History (11)	Oct. 17, 24, 31, Nov. 7	2:03 – 2:30
French (12-13)	Nov. 14, 21, 28, Dec. 5, 12	2:03 – 2:30
Geography (9)	Apr. 30, May 7, 14, 21, 28	2:15 – 2:30

FRIDAY – CANADIAN

Patterns in Hamlet (10-13)	Oct. 20, 27, Nov. 3, 10	2:03 – 2:33
Power of Words (11-13)	Nov. 17, 24, Dec. 1, 8, 15	2:03 – 2:30
Christmas Carols from Alberta	December 22	2:03 – 2:30
Canadian Writers (9-10)	Jan. 12, 19, 26, Feb. 2, 9	2:03 – 2:30
Behind the News (9-10)	Feb. 16, 23, Mar. 1, 8, 15, 22, 29, Apr. 5	2:03 – 2:10
Behind the Man (9-10)	Feb. 16, 23, Mar. 1, 8	2:10 – 2:30

ONTARIO SCHOOL RADIO BROADCASTS

NETWORK

Beginning October 16th, school radio broadcasts will be carried by the Canadian Broadcasting Corporation stations listed below and by a number of private stations affiliated with the CBC network.

CBC programs are scheduled for presentation

2:03 – 2:30 p.m.

CBM Montreal

CBL Toronto

CBO Ottawa

CBE Windsor

Please CONSULT YOUR LOCAL STATION regarding coverage in your area.

The Department of Education is indebted to the Canadian Broadcasting Corporation and the private stations for the continued co-operation and support in carrying the regular school radio programs.

